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Mdlle. Elisa Blasina, Premiere Danseuse de Milan.

Mdlle. Augusta Sohlki, Premiere Danseuse de Berlin.

Mdlle. Ernestina Diani, Premiere Danseuse de Paris and London.

Mdlle. Elisa Lusso, Premiere Danseuse de Turin.

Mons. Giovano Lusso, Premier Danseur of the Theatres Bordeaux, Madrid, Lisbon, Rome, and Florence.

Giving evidence that M. De Pol was not either dilatory or unsuccessful in his efforts to present the New York public with both talent and novelty at his inauguration. These artists will be quickly followed by others of equal ability and reputation, M. De Pol having given his European agents in each capital orders to spare no expense in securing all and every available talent that money can command.

The Theatre, already one of the handsomest interiors in New York, is undergoing complete renovation—new stage (on the French plan, now first introduced in New York,) new entrances and exits, and new decorations, will make it not only one of the most elegant but one of the most comfortable places of amusement in New York. Its central location, accessible by Broadway, Sixth avenue, Fourteenth street cars, and Fifth and Fourth avenue omnibuses, make it as approachable as well as one of the most central theatres in New York, and with all these advantages we hope to see M. De Pol and the Banvard Opera House, at the corner of Broadway and Thirtieth street, one of the permanent institutions of New York.

OF INTEREST TO ALL.

Among all the abuses in this abuse-ridden city, there is one that comes home to every man, woman and child in it, appealing to their pockets, their appetites and their sense of justice. We mean the system of middlemen in our markets.

It may not be known to the mass of the people that there is a class called "hucksters"—we believe that is the proper term, no matter what they trade in—who infest our markets, and stand between the producer and the consumer so prominently that not a morsel goes into our mouths that this cormorant does not take from one quarter to one half of it. He has managed to monopolize the public markets, and control their government. He has had laws passed to suit himself, and get the farmer, the drover, or the producer of whatever we eat, directly in his power. The courts are powerless to give redress, and the law-makers laugh at the idea of making new enactments for their guidance or government. The farmer or producer cannot come to the people. The huckster has had a law passed that shuts him out

from the market except upon such stringency that the permission is useless, and the result is that the farmer has to go hat in hand to the huckster and solicit him to buy his produce at about one-half what that worthy will get for it from the public.

Everything we eat goes through this mill, and the toll taken grows larger and larger every day. In some cases the evil does not end here. If there was only the huckster between the producer and the consumer the case might not be so bad, but this huckstering reaches to the very home of the farmer. A forestaller comes to his very door and out-reaches the huckster. Then the farmer saves himself all exertion and expense, and sells his produce at about one-third its value, estimating by what we pay. The forestaller carries it to the huckster and makes his profit. The huckster sells to the small grocer or pedlar and makes his profit, and the small dealer sells to the consumer and makes his. Neither of them would consider he had made a fair trade if he did not make from 50 to 75 per cent., and consequently poor and rich alike pay more than double for every morsel they eat.

Why is it that New York is in the hands of these men? Other cities manage to make laws and enforce them in the protection of their people and the markets, but we are powerless.

PRIZE FIGHTING AND THE PRESS.

The wheels and turn abouts of the Herald are wondrously amusing simply upon their impudence. The manner in which that delectable sheet veers around from its assertion or opinion of the previous day, and blows hot with the same mouth it has just before blown an icy blast, is one of the most refreshing things in all journalism. But that Jack in the box of newspapers is surpassed by the *Evening News*, which in its issue of Wednesday last opens its heaviest guns on its pets of the day before, the prize fighters, and calls strenuously on the police to suppress them or die in the attempt. "Every prominent place in the vicinity of New York has now been disgraced by a prize fight," says the disgusted editor. And says he:

"There is not a little shaver, knee-high, who runs the street, that is not now crazy with the fighting fever. Already we see the effects of it in the number of fights that take place between boys. Every corner loafer, who thinks he has sufficient brute force about him to do it, is now sending challenges to his neighbor, offering to fight for \$— a side."

And it is not the fact we are finding fault with, but the fact-finder. There is a pleasant little story told of one Frankenstein, who conjured up an image which he could not conjure down, and could not get rid of. It seems to us that the tale suits. Prize fighting had about died out as far as the public

interest went, until the advent of the *News* and its confreres. That sheet started upon a prize fight basis, and the day that did not give it one of these brutalities was a dark day for them. Without doubt, they have suddenly awakened to the fact that the public, even their own public, do not want the beastly details, and have been satiated. They will buy anything that sells for a penny, but they will vent their execrations on it.

To quote again, it says:

"Seriously speaking, this fighting business is becoming a bore. It ought to be stopped, and it would be, in this vicinity, if we had proper men at the head of our police. The captains, in many instances, wink at the proceedings, while in others they are afraid to interfere. We hope to hear no more of them, in this vicinity at least. They are a disgrace to those who indulge in them, and a danger to the community at large."

We repeat the sermon because we think it good, but oh! the source from whence it comes.

TERRACE GARDEN CONCERTS.

The season at this delightful place of amusement is drawing to a close. The musical season is about to commence, and numerous engagements demand the time of the performers. We commend to our friends to avail themselves of these last nights, and not to lose one of them, for though the concert room is more pretentious, the performance here, with its surroundings, is far more delightful. The 13th Sunday Concert takes place to-morrow night.

LEOPOLD DE MEYER walked into New York as calmly and quietly a day or two since, as though Europe was over the way, and one only had to cross a road. When we saw his name on our visiting-book, we doubted the evidence of our senses. We knew that he meditated a visit to America, but we expected that his decision would be announced by a flourish of trumpets blown by some enterprising agent. It seems, however, that he silently concluded and quietly walked on board a steamer bound for this city, and he is here now, unrecognized, where twenty years ago he was the "lion" of the day, the observed of all observers. A generation has almost passed away since then; his brilliant successes and his wonderful playing, his marches d'Isly and Marocaine, are talked of as things in the dim past, and yet Leopold de Meyer is, to-day, in the very flush of his physical and mental strength, and a greater artist than he was when he first visited this country, and literally turned the heads of all the American people.

Leopold de Meyer has come out on his own account; he has no settled intentions, no agent, proposing to judge for himself as to what his future career shall be. We believe that he will find the present time op-

fortune for his reappearance. His popularity here is still remembered, and his European career up to the present time, has been constantly quoted in the American papers, so that it is as fresh and as brilliant as ever. We hope to hear him soon, and in the meantime we shall rake from the ashes of the past, some reminiscences of the good old time, when Leopold de Meyer was a lion in the land.

OBITUARY.

THE REV. FREDRICK STEINS.—Died at his residence in Madison street, on Friday, August 30th, the Rev. Fred. Steins, aged 61 years and 8 months.

Born in the Rhenish Provinces, he responded to an appeal from the United States to Preachers, issued in 1847, and came over to America, where he at last became Pastor of the splendid church on the corner of Madison and Montgomery streets—the property of Alexander Stewart, Esq., who tendered this church free of expenses for the use of the Rev. Mr. Steins.

The heavy loss he sustained by the too early death of his wife, shocked him severely, and would, perhaps, have made him suffer more, if he had not been surrounded by an amiable and love-worthy family whose tender sympathy lightened his grief—a sympathy which was shared by a vast circle of friends who esteemed and loved him. Thus sustained, he might have been deemed happy from an earthly point of view, but his true consolation was drawn from a higher source.

His congregation and the poor lose in him a friend and a benefactor. He was a man of high mind, liberal education and unimpeachable integrity. A liberal patron of the arts, he was especially a true friend to the musical science, using every effort to further its interests both in public and in private.

Mr. Fr. Steins, the President of the New York Lieder Kranz Society, whose magnificent Baritone voice has so often delighted our readers, is a son of the late Dr. Steins.

In the Rev. Fr. Steins we buried a brave and true man, and to me, he was more.

P. A. W.

MUNICH.—Herr F. X. Pentenrieder, Royal Capellmeister, died on the 19th ult. He was Court Organist, Director of the Choir at the Parish Churches of St. Ludwigstadt and the University, and vocal répétiteur at the Royal Court and National Theatre. When about 22 or 23 years old, he wrote an opera, *Die Nacht von Paluzzi*, which made the round of all the principal theatres of Germany. In the year 1846, a comic operetta of his, *Das Haus ist zu verkaufen*, was produced.

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